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HOLLYWOOD BOWL SUMMER '72

50TH BIRTHDAY SUPERSEASON

HOLLYWOOD BOWL SUMMER '72

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HOLLYWOOD BOWL SUMMER '72
50TH BIRTHDAY SUPERSEASON
ERNEST FLEISCHMANN,
Artistic Director

SUMMER HOME OF THE LOS ANGELES PHILHARMONIC
ZUBIN MEHTA, MUSIC DIRECTOR

Dates, programs and artists subject to change.

	TUESDAY 8:30 PM	THURSDAY 8:30 PM	SATURDAY 8:30 PM
JULY	**11** **A Verdi Happy Birthday Celebration** Cast includes Jessye Norman, Mignon Dunn, Charles Craig Cornelis Opthof, Harold Enns, Douglas Lawrence, and the L.A. Master Chorale. Verdi: "Aida" (concert performance) **James Levine, conductor**	**13** **Watts & Levine: The Young Giants** Schubert: Overture, Rosamunde Chopin: Piano Concerto #2 Debussy: L'Après-Midi d'un Faune Debussy: La Mer **James Levine, conductor** **Andre Watts, piano**	**15** **Gilbert & Sullivan Thrive (Live)** Donald Adams, Thomas Round, and other top British G & S stars return for a Bowl encore of "The World of Gilbert & Sullivan", featuring excerpts from The Gondoliers, The Mikado, HMS Pinafore, Pirates of Penzance, etc. **Michael Moores, conductor**
	18 **Beethoven Festival—1st Movement** Overture, Leonore #3 Piano Concerto #5 (Emperor) Symphony #4 **Hans Schmidt-Isserstedt, conductor** **Rudolf Firkusny, piano**	**20** **Beethoven Festival—2nd Movement** Egmont Overture Violin Concerto Symphony #5 **Hans Schmidt-Isserstedt, conductor** **Gyorgy Pauk, violin**	**22** **Beethoven Festival—Finale** Symphony #8 Symphony #9 (Choral) Soloists: Ella Lee, Christina Krooskos, Roger Patterson, Douglas Lawrence L.A. Master Chorale **Hans Schmidt-Isserstedt, conductor**
	25 **Romantic Chopin—Rousing Shostakovich** Smetana: Overture, The Bartered Bride Chopin: Piano Concerto #1 Shostakovich: Symphony #5 **James De Preist, conductor** **Jakob Gimpel, piano**	**27** **Brahms Four, Everyone** Richard Strauss: Don Juan Mendelssohn: Violin Concerto Brahms: Symphony #4 **James De Preist, conductor** **Daniel Heifetz, violin**	**29** **Johann Strauss Gala** A Night in Vienna (Prince Orlofsky's Ball): Waltzes, Polkas, Songs and Choruses featuring leading soloists, singers and dancers direct from Vienna's Volksopera. **Heinz Lambrecht, conductor**
AUGUST	**1** **Magical Mozart Festival** Overture, Cosi Fan Tutte Three German Dances, K.605 Piano Concerto #25 in C, K.503 Horn Concerto #4, K.495 Symphony #35 (Haffner) **Lawrence Foster, conductor** **Alfred Brendel, piano** **Barry Tuckwell, horn**	**3** **Viva Italia!** Vivaldi: Summer (Four Seasons) Paganini: Violin Concerto #1 Rossini: Ballet Music from William Tell Verdi: Stabat Mater and Te Deum (Four Sacred Pieces) **Lawrence Foster, conductor** **Itzhak Perlman, violin** **L.A. Master Chorale**	**5** **Arthur Fiedler Presents the Pops at the Bowl** An evening filled with Boston Pops favorites, including: Swan Lake Suite, Burt Bacharach Medley, Carnival Overture, Gershwin's Concerto in F. **Arthur Fiedler, conductor** **Natalie Hinderas, piano**
	8 **The Fantastic Flight** Franck: The Accursed Huntsman Saint-Saens: Piano Concerto #4 Stravinsky: The Firebird (complete) **Lawrence Foster, conductor** **Horacio Gutierrez, piano**	**10** **Tops of the (Classical) Pops** Verdi: Overture, The Force of Destiny Rachmaninoff: Piano Concerto #2 Tchaikovsky: Romeo & Juliet Respighi: The Pines of Rome **Lawrence Foster, conductor** **Rafael Orozco, piano**	**12** **Percy Faith and Oscar Peterson** Easy listening at its best. Two giants of popular music in some of their favorite repertoire. **Percy Faith, conductor** **Oscar Peterson, piano**
	15 **Grand Tour of Europe** Vaughan Williams: Tallis Fantasia Lalo: Symphonie Espagnole Moussorgsky-Ravel: Pictures at an Exhibition **Edo De Waart, conductor** **Silvia Marcovici, violin**	**17** **The Dynamic Dichters** Kodaly: Dances from Galanta Mozart: Concerto for 2 pianos in E flat, K.365 Bartok: Piano Concerto #3 Ravel: Bolero **Edo De Waart, conductor** **Misha & Cipa Dichter, piano**	**19** **A Grand Night for Singing** America's fabulous basso in some of his favorite operatic roles: arias by Mozart and Verdi, plus scenes from Moussorgsky's Boris Godunov with Val Stewart and supporting singers. **Aldo Ceccato, conductor** **Norman Treigle, bass-baritone** **L.A. Master Chorale**
	22 **Virtuoso!** Stravinsky: Scherzo à la Russe; Fireworks Wieniawski: Violin Concerto #2 Rachmaninoff: Symphony #2 **Aldo Ceccato, conductor** **Ruggiero Ricci, violin**	**24** **The Wondrous Beverly Sills** America's beloved Prima Donna in a brilliant program of operatic arias. **Aldo Ceccato, conductor** **Beverly Sills, soprano**	**26** **Tchaikovsky Spectacular!** Piano Concerto #1 Symphony #5 1812 Overture with Fireworks! Cannon! Military Band! **Zubin Mehta conducting** **Paul Schenly, piano**
	29 **The Planets—and a New Star** Wagner: Overture, The Flying Dutchman Tchaikovsky: Violin Concerto Holst: The Planets **Zubin Mehta conducting** **Mayumi Fujikawa, violin**	**31** **Pianistic Dreams** Schumann: Piano Concerto Berlioz: Overture, Roman Carnival Bartok: Concerto for Orchestra **Charles Dutoit, conductor** **Martha Argerich, piano**	**2** **Rodgers & Hammerstein—Still Going Strong** With renowned soloists Karan Armstrong, Susan Marsee, Perry Price, Richard Fredricks, and the Roger Wagner Chorale. **John Green, conductor**
SEP.	**5** **The Marathon Hero** Wagner: Prelude & Love Death, Tristan & Isolde Mozart: Piano Concerto in G, K.453 Brahms: Symphony #1 **Lukas Foss, conductor & piano**	**7** **John Browning—James Conducting** Mendelssohn: Overture, Fingal's Cave Symphony #4 (Italian) Prokofieff: Piano Concerto #3 Ravel: Daphnis & Chloe, 2nd Suite **James Levine, conductor** **John Browning, piano**	**9** **All-Star Rigoletto** (concert performance) Sherrill Milnes in the title role, Carol Neblett as Gilda, Jose Carreras as the Duke, plus Christine Weidinger, Claudine Carlson, Roger Patterson, Douglas Lawrence, John Macurdy, and the Roger Wagner Chorale. **James Levine, conductor**
	12 **Piano & Podium** Mozart: Overture, The Marriage of Figaro Mozart: Piano Concerto in B flat, K.595 Mahler: Symphony #1 **James Levine, conductor & piano**	**14** **The Best of Berlioz** Berlioz: Romeo & Juliet (complete) Cast includes Claudine Carlson, John Macurdy, Paul Sperry and the L.A. Master Chorale, Roger Wagner, Director. **James Levine, conductor**	**16** **The Incredible Pops Finale!** Popular favorites including Gershwin's Cuban Overture, Dvorak: 2 Slavonic Dances, Rachmaninoff's Paganini Rhapsody, Liszt's Hungarian Fantasy, Vaughan Williams' Greensleeves, and Handel's Royal Fireworks Music with a spectacular fireworks display. **James Levine, conductor** **Earl Wild, piano**

From Daisy Dell to Superseason

A BRIEF HOLLYWOOD BOWL HISTORY — PART I

WHEN the Los Angeles Philharmonic opens the 1972 Hollywood Bowl season July 11 with Verdi's *Aida*, the event will commemorate, to the very day, the 50th anniversary of the Bowl's first summer symphony concert.

But the Orchestra's association with the Bowl dates back three years earlier, to 1919, when the Los Angeles Philharmonic was founded and when the Bowl real estate was merely a pleasant piece of land known as Daisy Dell and covered with sage and chaparral. Los Angeles had few cultural enterprises at that time, only some light opera and the beginnings of the motion picture industry. So the newly formed Theater Arts Alliance, sensing Los Angeles ripe for cultural development, appointed actor H. Ellis Reed to find a suitable site for a community park and arts center.

Reed and his father, William, stumbled onto Daisy Dell, and reported to the Alliance that the acoustics were splendid. Prominent land owner C. E. Toberman, who was to become directly connected with the Bowl longer than anyone in its troubled, uneven development, joined the Alliance and obtained options for the sixty acre plot. After a year of bickering, the disbandment and reorganization of the Alliance under the name Community Park and Art Association in October 1920, and a 30% price increase in the property, Toberman and E. N. Martin, an attorney, frantically arranged a series of donations, pledges, and loans to cover the increased price of the property (from $47,000 to $65,000).

The new Association elected F. W. Blanchard president, Toberman vice-president, and a young, dynamic piano teacher, Mrs. Artie Mason Carter, secretary. Earlier in 1920, Mrs. Carter had organized an Easter Sunrise Service in Barnsdall Park, where Vermont, Sunset and Hollywood Boulevards meet. The Los Angeles Philharmonic was at that time completing its first season, having been founded by William Andrew Clark, Jr., son of the colorful U.S. Senator and copper baron from Montana and himself an art patron, bibliophile and amateur musician.

Mrs. Carter prevailed upon Clark to donate his orchestra for the Sunrise Service to Community Sing. The overwhelming success of this event prompted Mrs. Carter to plan an even more grandiose Easter Service in 1921 — this time in the "Park," as Daisy Dell had become known. Hugo Kirchhoffer, director of the Community Sing, remarked that the acoustics were naturally good because it was shaped like a "huge bowl." The remark stuck, and soon everyone referred to the "Park" as Hollywood Bowl.

And so in the early dawn of March 27, 1921, the Philharmonic assembled on a crude platform before an enormous crowd gathered in the weeds and grass on the rocky hillsides to inaugurate the Bowl's first Easter Sunrise Service. It was the Bowl's first major event.

Excited by this success, Mrs. Carter began thinking in terms of regular symphony concerts in the "enchanting outdoor theater, at 25¢ a seat." She organized a mammoth fund-raising drive with the zeal of an evangelist, attracting numerous disciples in the form of volunteer ladies' committees through her enthusiasm and dedication.

Thousands of cardboard Penny Banks were distributed to stores, banks and office buildings. A society circus was staged in the Bowl with film stars. Mrs. Carter rang doorbells, solicited pledges, and even sold her diamond ring.

All efforts netted about $20,000, almost enough to defray operating expenses for the first season. A preseason performance of Bizet's *Carmen* paid for temporary wooden seats and benches. And the proceeds from a Hollywood High School production of Shakespeare's *Twelfth Night* paid for the installation of lights.

Mrs. Carter's goal of summer concerts was achieved on the balmy evening of July 11, 1922, when the governor of California, William D. Stephens, welcomed the audience of 5,000, with their blankets, pillows, kids and picnic baskets, and officially opened the first Hollywood Bowl season. Los Angeles Mayor George Cryer introduced Dr. Alfred Hertz, conductor of the San Francisco Symphony, who led the Los Angeles Philharmonic in the stirring overture to Wagner's *Rienzi*.

While the initial season's success was encouraging (over 150,000 people attended, and there was no deficit), the second season was threatened by the city's Department of Public Works' plans to repave Highland Avenue over the summer, thereby inadvertently disrupting the Bowl's programs. When pleading with city officials failed, Mrs. Carter resorted to suffragette-like tactics. She and 86-year-old Grandma Wakeman took up battle positions in rocking chairs, complete with knitting, in the middle of Highland Avenue and refused to allow the breaking up of the street. The newspapers came out in support of the women and the city backed down.

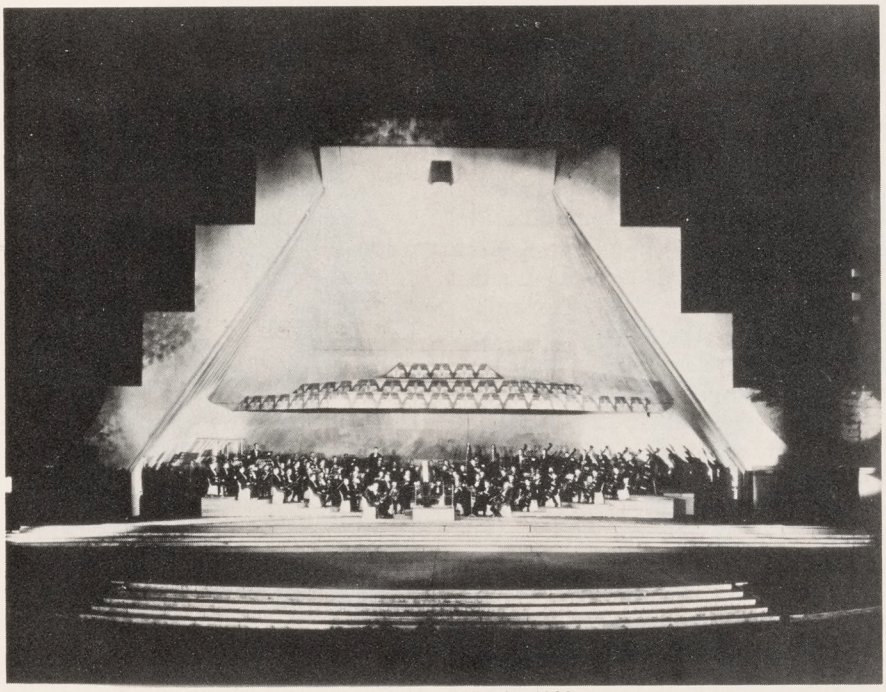
In similar fashion, Mrs. Carter turned to Bowl audiences when the mortgage became an ominous threat hovering over the second season. Response was generous. Even William Jennings Bryan contributed $100. With typical flair, Mrs. Carter brought the mortgage to the Bowl and burned it during an intermission to feverish cheers. The next year, 1924, marked two important milestones. Mrs. Carter was elected president of the Community Park and Art Association, which became incorporated as the Hollywood Bowl Association. And E. N. Martin, who had counselled the Association from the beginning, arranged for the debt-free property of the Bowl to be deeded to the County of Los Angeles, perpetually protecting it for the people. A 99-year lease was signed with the Association, and the County then took over the annual $1,500 property taxes which had been a sizable liability for the struggling, non-profit institution.

Thus began a new era for the Bowl. As the new landlord, the county appro-

Present shell under construction, 1929.

Orchestra and audience pose for the camera, 1922.

Old Box Office and Gift Shop in Pepper Tree Lane, c. 1935.



Shell designed by Lloyd Wright, son of Frank Lloyd Wright, 1928.

priated $100,000 for modernization. The amphitheater was scooped out, new seats were set in solid concrete and a portable shell was constructed from cement and steel. The early, rudimentary Bowl soon was lost in the transformation.

Unable to reconcile the new image with her purist ideals, Mrs. Carter shocked the community by resigning from the Association in March, 1926.

Shortly afterward, a second giant came to the fore: Mrs. Florence Atherton Irish. She served as the dynamic general chairman of the Bowl association from 1926 to 1929. Under her, the first of many changes on the face of the Bowl began in 1926.

1929 was the year of the Great Depression, and the resurgence of the Bowl's recurring financial problems. By 1932 the situation had become so desperate that the musicians were asked to share in any possible deficit. The deficit was so huge that the Board of Directors issued a formal statement June 12, 1933 admitting that they were forced to cancel their contracts with the orchestra and discontinue all concerts under their management.

Not willing to allow the summer concerts to die, an emergency group, the Symphonies Under the Stars Foundation, was formed to sponsor the 1933 season. Radio executives took over the programming. The results were both musically and financially distressing.

Then, members of the Los Angeles Philharmonic assumed responsibility for the 1934 season and drafted Mrs. Irish as general chairman. She spent more energy than the entire seven-man committee which drafted her and managed to bring off the season without deficit.

Sadly, as that season was beginning, William Clark, founder of the Philharmonic, died. Mrs. Irish promptly began helping to organize the Southern California Symphony Association to assure continuance of the orchestra.

(To be continued in the August/September Program Books.)

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SPECIAL CONCERTS IN A SPECIAL SEASON

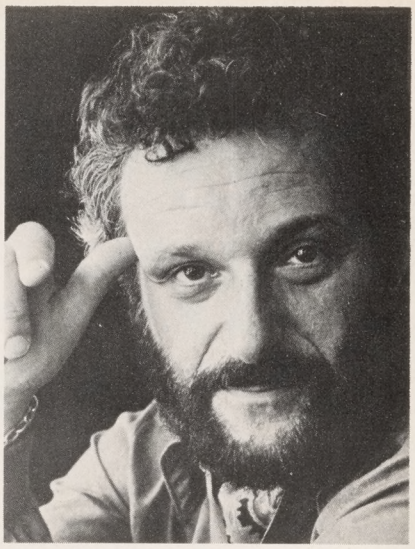
This summer the Philharmonic will present three special non-subscription concerts. A day of avant-garde music with Gerhard Samuel, Wednesday, July 26. The annual Wednesday Family Picnic Concert August 2, featuring Margaret Harris, national music director of *Hair*. And a gala Pension Fund Concert Wednesday, August 30, with Tony Bennett, Zubin Mehta and the Philharmonic.

On July 26, we introduce another imaginative Bowl concept. A provocative day of new music with Gerhard Samuel. It begins at 2 p.m. And continues through the evening. You'll be able to stroll all around the Bowl, experiencing the exciting music of today with members of the Los Angeles Philharmonic and gifted soloists and chamber groups from throughout Southern California. Explore the simultaneous activities taking place in various picnic areas, the box office concourse, as well as on the Bowl stage. The ideal way to discover a universe of new sound and video worlds. Electronic medications, video-tape environments, avant-garde music from around the world. And—lively groups of young dancers and actors. There'll be interesting food, too, from China, France, Indonesia, Mexico, and Russia.

The Wednesday Family Picnic Concert has become one of the Bowl's most pleasant traditions. And this year, on August 2, we have a very special guest. Margaret Harris. Multi-talented composer-pianist-conductor. National music director of *Hair*. Acclaimed guest conductor with the Chicago Symphony and Minnesota Orchestra. And the first woman to conduct the Philharmonic at the Bowl since 1925. Her lively program includes music by Johann Strauss, Smetana, Borodin, Grieg, and Mozart's Piano Concerto in D minor, K.466 (with Miss Harris as the pianist), and that all-time favorite children's classic, Prokofieff's *Peter and the Wolf*. And of course, excerpts from *Hair*. The concert begins at 7:30 p.m.

Finally, a special treat. Tony Bennett. The world-favorite singer makes his first appearance with Zubin Mehta and the Philharmonic at the Bowl on Wednesday, August 30. The occasion: a concert to benefit the orchestra's Pension Fund. Tony Bennett is ready to leave his heart in Hollywood Bowl. And so, we suspect, are thousands of his fans.

See you there.


Gerhard Samuel

Tony Bennett

Margaret Harris

Tickets for Bowl Events

Nothing could be easier than assuring yourself good seats for this year's Hollywood Bowl programs.

Whether you prefer to come early and enjoy a picnic dinner in your own seats, or just to immerse yourself in the Bowl's unrivalled combination of great music and natural beauty, we have made purchasing tickets a pleasure.

Hollywood Bowl tickets are readily available at nearly 300 locations throughout Southern California.

Before tonight's concert, or during intermission, you can buy seats for any of this season's performances. The Bowl's Box Office is open Mondays throughout Saturdays from 10 a.m. to 9 p.m. and on Sundays from noon to 5 p.m.

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To find the location nearest you, call the number listed. Happy listening! □

About Hollywood Bowl

Lost and Found. All lost articles found on concert nights may be claimed at the Operations Office the next morning. Unclaimed articles are kept for 30 days. For information, call 626-5781, extension 660.

First Aid. In case of illness or injury, please consult an usher who will escort you to the Registered Nurse at the First Aid Station.

Small World Patio Restaurant and other Hollywood restaurants cater to Bowl patrons. You may dine and park your car in Hollywood, then take a Yellow Cab or the RTD Shuttle Bus to the Bowl. Specially-marked bus lines operate on all Bowl evenings from Hollywood and Santa Monica Boulevards. After the concert, buses and Yellow Cabs are waiting to conveniently return you to your car.

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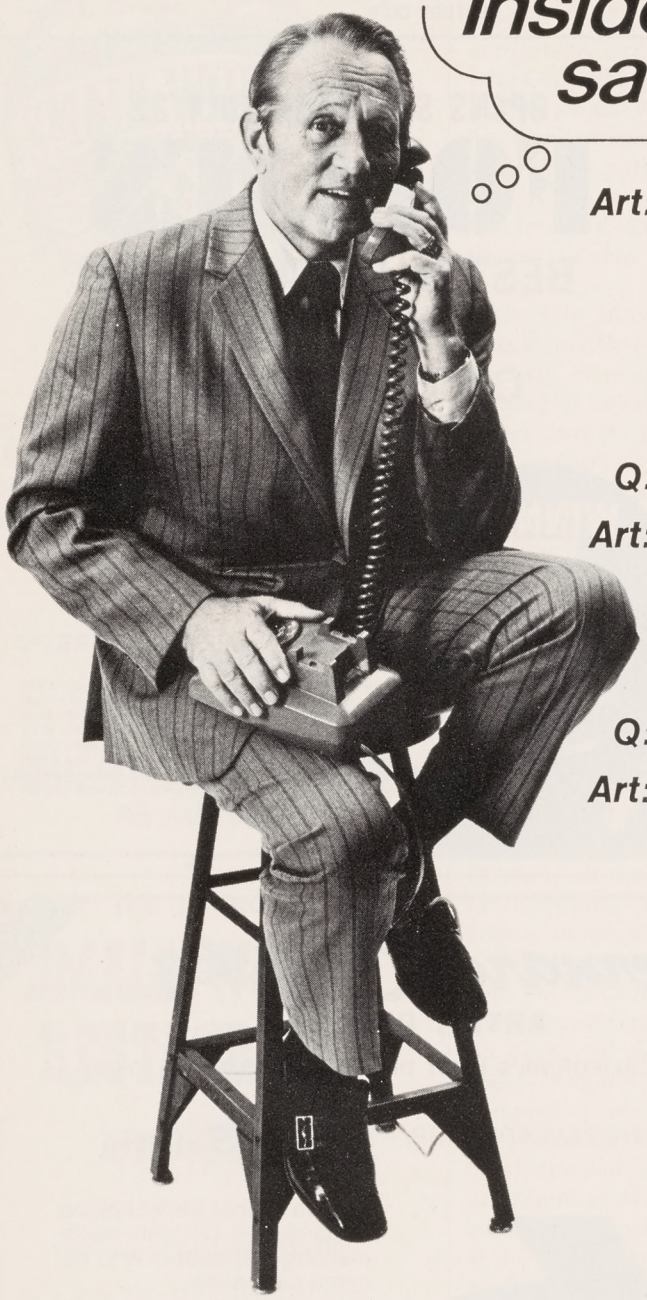

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Appreciation of fine music is a form of recreation that predates modern history. But the word recreation has many meanings.

Today the popular concept of recreation conjures images of active sports: baseball, basketball, swimming or playground games.

There is truth to this concept, but that image is only a small part of the overall meaning of recreation.

The Los Angeles County Department of Parks and Recreation believes that there is considerably more to this critical issue of providing park lands and recreational pursuits than simply passing out balls and bats.

Have you ever strolled in the desert at sunset when golden-red rays sparkle on the sand?

Have you ever hiked through quiet woods and learned from a professional naturalist what ecology really means?

Have you ever paid a visit to the mansion of cowboy movie star William S. Hart, and looked at the art treasures and memories of early motion pictures?

Have you ever hiked through the magnificent rock formations of Vasquez Rocks or the Devil's Punchbowl and seen the wonders Nature can create, given 20 or 30 million years?

These recreational pastimes are available to you today, on lands that Los Angeles County has saved from human encroachment. When it comes to preserving land, we're as concerned about the state of the environment as you are. Hopefully more concerned — because that's our business.

County Parks and Recreation has set aside portions of the desert, wildlife and wildflower sanctuaries, rock formations, nature centers, museums, open space and green, woodsy areas where you and your family can relax and escape your busy pressures.

Even Hollywood Bowl is a Los Angeles County park.

Our parks range from the neighborhood parks with which we are all familiar, to huge "natural" expanses of land which are rapidly disappearing. We believe that this important land must be saved before everything contains only high-rises and hamburger stands.

Yes, it can be costly. As we become more crowded with people, the value of land goes up. It becomes expensive to buy. But the fact that we are becoming ever more crowded makes open, undeveloped land even more important.

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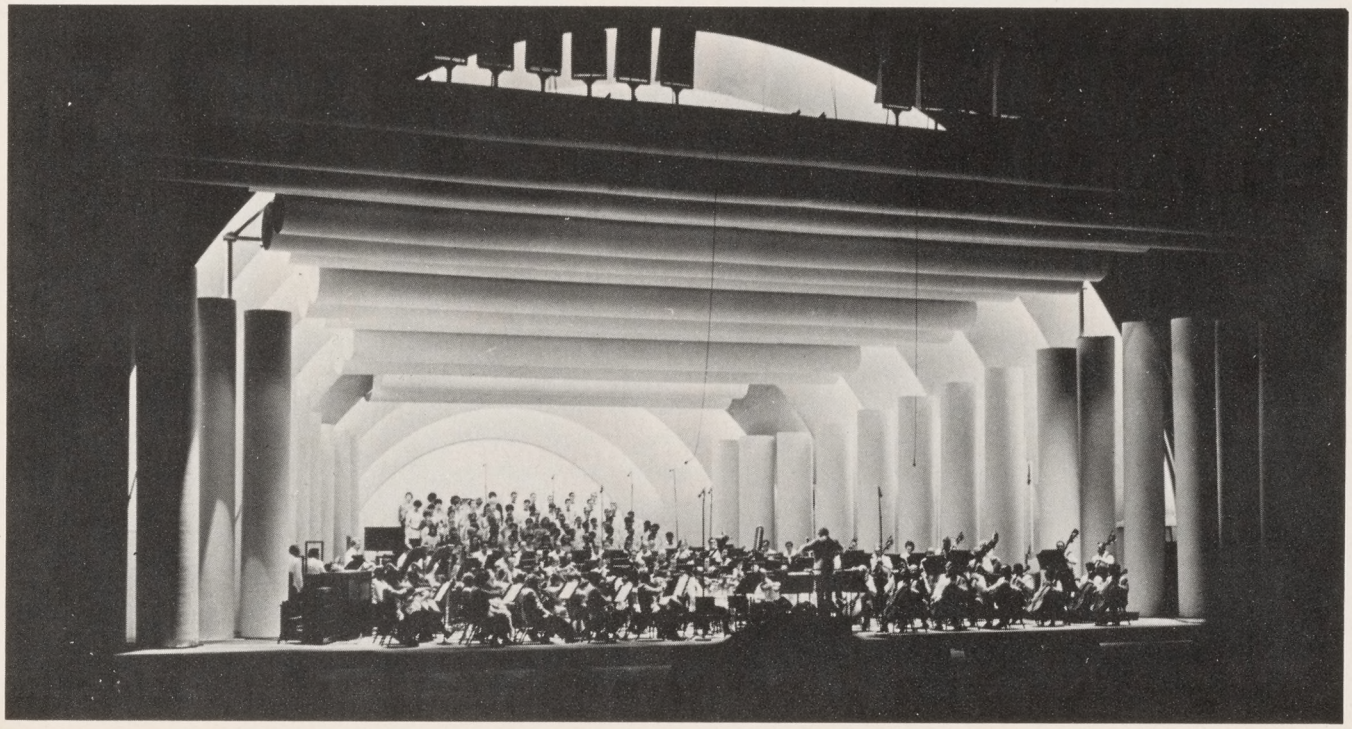

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PASADENA (July 29): Mrs. Eberle I. Wilson, Jr. (Chairman), Mrs. Robert M. Heimann and Mrs. Kenneth Allen Kneale, Sr., admire the mock-up of the Bowl shell on display at the Kick-Off Party. Welcome to this new group!

BEVERLY HILLS (July 29): Mrs. Allen Grossman, Mrs. Richard Haft, Mrs. Marvin Beck, Mrs. Alvin H. Barbanell (Chairman) and Mrs. Ralph Feinstein will be among the 300 from their area attending on the 29th.

PHOTOS BY OTTO ROTHSCHILD

INGLEWOOD (July 29): Mrs. Edwin Hall, Mrs. Vernon Spencer, Mr. John Schuster, Mrs. William Gardner (Chairman) and Mrs. Albert Bass will be with the 20 buses sponsored by Inglewood Parks & Recreation Department.

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LOS ANGELES PHILHARMONIC

Zubin Mehta, Music Director

Tuesday Evening
July 25, 1972, 8:30 pm

JAMES DE PREIST, Conducting

JAKOB GIMPEL, Piano

SMETANA Overture to "The Bartered Bride"

CHOPIN Concerto No. 1 in E minor for Piano and Orchestra, Op. 11

Allegro maestoso
Romanze: Larghetto
Rondo: Vivace

Mr. Gimpel

INTERMISSION

SHOSTAKOVICH Symphony No. 5 in D minor, Op. 47

Moderato
Allegretto
Largo
Allegro non troppo

Hollywood Bowl Carillon Theme by Elinor Remick Warren

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NOTES BY ORRIN HOWARD

Overture to "The Bartered Bride"
Bedrich Smetana (1824-1884)

Of the many impulses that enlivened 19th century Romanticism, none was more ardently promoted by its adherents than nationalism. Toward the middle of the century, some of those countries that had embraced foreign traditions — mainly the German — began to turn inward, seeking an expression that touched more deeply their own native instincts. In Bohemia, nationalistic pride was kindled first by Smetana, then by Dvořák, later by Janáček. *The Bartered Bride,* Smetana's second opera (1866), stands in much the same preeminent position in Czechoslovakia as Glinka's *A Life for the Tsar* (1836) in Russia, each being credited with having established in its respective country a national musical consciousness.

Early in his career, Smetana enjoyed successes in two capacities: as a pianist he was reputed to be an especially fine Chopin interpreter; as a conductor, he headed Sweden's Göteborg Philharmonic Society for several years. Leaving the latter post and returning to Prague, he aided the cause of Czech musical art first by supporting the movement to build an opera house, secondly by writing truly Bohemian operas to put on its stage. *Bride's* homely story of village life is cloaked in bright music that has enough melodic and rhythmic folk flavoring to make the Bohemian heart beat faster, and enough pure musical value to agitate the non-Czech pulse. The overture's high spirits are activated as much by the virtuosic orchestration as by the vital Bohemian ambience. Both are irrepressible.

Concerto No. 1 in E minor for Piano and Orchestra, Op. 11
Frédéric Chopin (1810-1849)

If Chopin's only legacy to musical literature were his two piano concertos, his name probably would be listed, not in the charmed circle, but along with such secondary 19th century composers for the piano as Hummel, Heller and Henselt, Reinecke and Raff. True, the concerto repertoire would be the poorer without the two works, for in their solo writing there is much that is beautiful and uniquely Chopinesque. But both pieces reveal a gifted, youthful (age 19 and 20) composer treading water in the unfriendly seas of an uncongenial medium. In han-

dling the orchestra and in sustaining traditional structures, Chopin barely keeps from sinking.

The First Concerto (tonight's) is actually the second in order of composition, having acquired its wrong numerical designation because of being published before the earlier F minor work. But their close chronological conception really makes them almost twins: The F minor was first performed by Chopin in Warsaw in March of 1830; the E minor in October of the same year, also in the Polish capital.

The E minor Concerto suffers somewhat from naive verboseness, and considerably from sprawl: an inordinately long orchestral introduction unduly delays the solo's first entrance, yet when it finds its voice it really has nothing new to say, but admittedly says it better than the orchestra. The working-out sections are perfunctorily etude-like and lacking in substance. But, ah, the melodies are lovely, in Chopin's personal mold, and the ornamentation is gorgeous and elegant, Romantic Rococo. The slow movement, titled *Romanze,* is as moon-drenched as any of the solo "night pieces" the composer conjured. The buoyant Rondo reveals Chopin in the Polish nationalistic vein he espoused in mazurkas and polonaises. A stylized Krakowiak is its dancey main theme; a contrasting, rhythmically insinuating second idea is dualistically folkish and aristocratic in character. The busy, fleet bravura of the finale, more genial than the first movement's contrived virtuosity, ends the concerto with bright spirits and sparklingly appealing concerto pianistics . . . Chopin in transit to incomparable solo pianistics.

Symphony No. 5 in D minor, Op. 47
Dmitri Shostakovich (b.1906)

The kind of hero esteem in which Smetana and Chopin are held to this day in their native countries has been alternately conferred upon and snatched away from the Russian Shostakovich by the official arbiters of Soviet ideology. An instant celebrity with his First Symphony, written as a graduation exercise at the St. Petersburg Conservatory in 1925 when he was 19, Shostakovich enjoyed a decade of success at home and abroad. No wonder. The youthful symphony exposed a solidly trained musician who could assert striking individuality and flair within a traditional framework. The Shostakovichian idiom was brash and dissonant enough to be contemporaneous, sufficiently melodic and emotional to be accessible to a large public. His style, sometimes banal, often self-indulgent, was strengthened by his firm grasp of symphonic structure and a marvelous sense of orchestral color.

Considering his position as *the* favored Soviet composer, it was no small surprise when in 1936 a barrage of abuse was leveled at him by the Russian (government) press, the chief target being his "unSoviet, unwholesome, cheap, eccentric, tuneless, leftist" opera, *Lady Macbeth of Mzensk.* Out of favor, he agonized but persisted, and in this deposed period he produced the Fifth Symphony which, when performed in November of 1937 in Leningrad, proved to be his passport back into official favor. In this large symphony, the Soviets saw Shostakovich's renunciation of those naughty, trouble-making tendencies of "formalism and bourgeois attitudes."

Western critics, unconcerned with the music's political overtones, welcomed the Fifth as a powerful and serious work, unquestionably the composer's best symphony to that time. In it, Shostakovich consciously invoked the extra-musical concept of Beethoven, a composer he admired above all others, through the epic tone of triumph over adversity.

The composer explained, "The theme of my symphony is the stabilization of a personality. In the center of this composition, which is conceived lyrically from beginning to end, I saw a man with all his experiences. The finale resolves the tragically tense impulses of the earlier movements into optimism and the joy of living." Heroic affirmation does indeed cap the symphony, but not until a dramatic panorama has passed before us: in the first movement a grim scene is set by the lurching main theme and the expressive but taut second theme, introduced by violins against harp and strings and later impressively limned by solo flute and horn. The scherzo is like a Mahler *Ländler* translated into Shostakovichian grotesquerie. The slow movement's large, tragic canvas, painted with strings and woodwinds only, is slashed by the finale's diabolical brass and timpani march opening. The movement lunges tensely, bizarrely; there are references made to earlier movements, and then, using the 19th century's favored emotional device of a shift from minor to major tonality, the way is cleared for grandiose symphonic ebullience, Shostakovich style.

July 25 & 27

JAMES DE PREIST seemed destined for a career in law rather than music. After six months in the armed forces, however, De Preist decided to make music his life's work and in 1959 entered the Philadelphia Conservatory, where he studied theory, orchestration and composition with Vincent Persichetti. Subsequently, he received his Masters Degree from the University of Pennsylvania.

In February of 1962 De Preist left on a four-month State Department tour of the Near and Far East, where he conducted and lectured on American music in Thailand, Taiwan, Hong Kong, the Philippines, Egypt and Lebanon. The government of Thailand was so impressed by De Preist's abilities that they requested his return to that country; similar invitations for return visits came from both Taiwan and the Philippines. The State Department responded by extending the tour another six months. During this time, after three months of additional work in Thailand as Conductor in Residence of the Fine Arts Orchestra, De Preist directed a Royal Command Performance before Their Majesties, the King and Queen. One week later, he was stricken by polio. Paralyzed from the waist down, De Preist was flown back to the United States in September and entered Magee Memorial Hospital for therapy. While there, the indomitable conductor turned to composition, completing the score for his third ballet, *A Sprig of Lilac,* commissioned by the Philadelphia Dance Academy.

In February, 1963, still using braces and crutches, De Preist went to New York at the suggestion of Leonard Bernstein for the Dimitri Mitropoulos International Conductors Competition. Though he did not win that year, De Preist returned the following year and emerged as First Place winner. Bernstein then named him assistant conductor of the New York Philharmonic for the 1965-1966 season.

Since that time, De Preist has conducted extensively in this country and abroad with leading symphony orchestras. Last December, Antal Dorati, music director of the National Symphony of Washington, D.C., named De Preist as his associate conductor. Dorati was one of the judges at the 1964 Mitropoulos Competition. De Preist made his Hollywood Bowl debut last August conducting the Tchaikovsky Spectacular to a sold-out house.

Biography of Jakob Gimpel appears on p. 17.

LOS ANGELES PHILHARMONIC

Zubin Mehta, Music Director

Thursday Evening
July 27, 1972, 8:30 pm

JAMES DE PREIST, Conducting

DANIEL HEIFETZ, Violin

STRAUSS Tone Poem, "Don Juan," Op. 20

MENDELSSOHN Concerto in E minor for Violin and Orchestra, Op. 64
(played without pause)

Allegro molto appassionato
Andante
Allegretto non troppo; Allegro molto vivace

Mr. Heifetz

INTERMISSION

BRAHMS Symphony No. 4 in E minor, Op. 98

Allegro non troppo
Andante moderato
Allegro giocoso
Allegro energico e passionato

Hollywood Bowl Carillon Theme by Elinor Remick Warren

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NOTES BY ORRIN HOWARD

Tone Poem, "Don Juan," Op. 20
Richard Strauss (1864-1949)

A concert program that begins with a Strauss tone poem and ends with a Brahms symphony is winking at one of music history's interesting ironies. The earliest compositions of the Munich born, conservatively trained Strauss gave indication that here was a composer who could follow in the Brahmsian classic-romantic footsteps. And when at 21 (in 1885) he was taken under the wing of Brahms champion Hans von Bülow as that conductor's assistant, his stylistic direction seemed certain. But fate, in the person of violinist Alexander Ritter, dramatically altered the composer's course. Ritter introduced to Strauss the "new" music of Wagner and Liszt in which classical restraints had been shattered, and urged upon the young composer the adoption of the Wagner-Liszt artistic credo, the uniting of music to literature and philosophy, a concept strongly opposed by Brahms.

The discovery for Strauss was vastly important. A multiple-movement symphonic fantasy, *Aus Italien,* written in 1886, was, in the composer's words, "the connecting link between the old and new method," the new being the single movement tone poem built on a literary idea and revolving in an orbit of bold dissonance, orchestral virtuosity, sensuality and structural flexibility — a very unBrahmsian universe.

In *Don Juan,* which was premiered in November of 1889 in Weimar (undisputed Liszt territory), Strauss does not attempt a play by play depiction of the exploits of the legendary womanizer as they are bared in the poem by Nicolas Lenau that inspired the work. Indeed, the Don is there, in the muscular thrust of the ascending line of the first theme, and in the horn motif introduced half way through the piece. There is longing, and a gorgeous love song uttered first by an oboe and echoed by a clarinet. And there is sensuality that develops into debauchery, disgust and finally resignation. But the tonal illustrations are not meant to be detailed, only to give a sense of the desires that drive a man to seek that which he unconsciously knows he can not find; and they succeed handsomely. Indeed, Strauss' mastery of the new art form made him "Richard (Wagner) the Second," as von Bülow dubbed

him, and not another Brahms.

Concerto in E minor for Violin and Orchestra, Op. 64
Felix Mendelssohn (1809-1847)

Of the early Romantic composers, the most likely to have been shocked by Strauss' late 19th century pictorial extravagances would have been Felix Mendelssohn. True there are Scottish and Italian vistas to be found in his own orchestral gallery, but they denote a tone painter of the gentlest persuasion. Curiously enough, some of the most urgent, warm-blooded colors to come from his brush appear, not in a descriptive, but an absolute piece, the Violin Concerto. The work, written in 1844 for his good friend, violinist Ferdinand David, certainly never goes beyond the bounds of characteristic Mendelssohn refinement. But it does pulsate with radiant lyricism and fervent, albeit clear-eyed, passion; strong sentiments for that most gentlemanly of Romantics.

Few show pieces are as perfectly wrought as this one. Mendelssohn's solo violin is neither Paganinian demon nor reluctant participant. After a single orchestral measure the fiddle raises its eloquent voice in the pleading main theme, then soars through melodies and technical passages alike. The contrasting second theme is the essence of simplicity, creating an ideal formal and emotional balance. The cadenza arrives as a superb organic entity, poised between the development section and the return to the main theme, which, as the solo weaves far-reaching arpeggios, emerges wondrously from the orchestra. The movement ends brilliantly, but from the final chord a lone bassoon sustains a single tone which institutes a bridge to the pristinely pure songfulness of the slow movement. A reminiscence of the first movement binds this Andante to the finale, which is a *Midsummer Night's Dream* place of puckish breeziness and gleaming bravura.

Symphony No. 4 in E minor, Op. 98
Johannes Brahms (1833-1897)

Brahms never ventured into the realm of the "new" descriptive music. Yet, in much the same way that Rembrandt, in his later self-portraits, having viewed himself probingly, dispassionately, revealed his findings with chilling clarity, so Brahms in his Fourth Symphony exposed the nature of his own state of being. The composer surely did not set out to make a tonal autobiography. But the music's austerity, its grim defiance, its lyricism almost always veiled by bittersweet resignation, reflect Brahms the man as unmistakably as the mastery of its design informs of Brahms the completely mature creative artist.

This last of his symphonies was written in the summers of 1884 and 1885 in the small town of Mürzzuschlag, where he found a congenial atmosphere for his labors. The somberness of the work does not testify to any particularly trying time in the composer's life, but rather represents the effects of an accumulation of psychological scar tissue: Brahms, though successful, worked under the constant pressure of extreme critical self-examination; the "successor to Beethoven" had always to look apprehensively over his shoulder. His personal life remained unsatisfying; bachelor loneliness loomed more ominously as the years drew on.

A lesser artist might have grown intemperate in his creative behavior and wallowed in massive amounts of self-pity. Not Brahms. The Fourth Symphony is a triumph of severe Romantic expressiveness contained within an uncompromisingly pure classical mold. It is a tragic work and, in following the traditions of classic tragedy, exults in noble gestures and visionary reflections, and goes down to final defeat grandly. (There is no victory in this last movement, as there is in Beethoven's Fifth or Ninth Symphonies or in Brahms' own First.) The first movement opens with a lovely, wistful melody filled with sighs (the downward intervals) and yearnings (the upward ones); by movement's end the sighs and yearnings have turned into stern rage.

The slow movement begins in desolation with the horns, immediately joined by bassoons, oboes and flutes, intoning a compact theme which seems to hang in Phrygian space. The central mood is that of resigned serenity, a mood that can be cast out only by the unleashing of such a bright fury as Brahms has in reserve for us in the scherzo movement. To heighten the brilliance of this section, the composer has added to the orchestration a piccolo, contrabassoon and triangle. Effect achieved. The severity of the finale derives from the grimness of the music and its setting in a strict passacaglia design, which Brahms handles with such skill that the formalism becomes secondary to the intensely powerful expressiveness.

July 25

JAKOB GIMPEL was born in Poland, educated in Vienna, and has, since 1938, lived in Los Angeles. He began his musical training when he was five under his father's instruction, at fifteen graduated from the Lvov Conservatory of Music, then left for Vienna to study under Edward Steuermann and Alban Berg. Since his concert debut in Vienna, Gimpel has played in recital and with major orchestras on four continents. Such composers as Ernst Toch, Mario Castelnuovo-Tedesco and Joseph Achron have written for and dedicated works to Gimpel. Long noted for his Chopin performances, Gimpel served as a guest soloist at official celebrations of the 1949 Chopin Centennial in New York and Washington, the former under the auspices of the United Nations. He made his Hollywood Bowl debut in 1942 playing Chopin's F minor Piano Concerto.

July 27

DANIEL HEIFETZ. Last fall, under the auspices of the international Pro Musicis Foundation, a French corporation headed in this country by a Capuchin priest, 23-year-old Daniel Heifetz made one of the most unusual of all recital tours in this country — engagements at several prisons throughout the nation. Heifetz, who was born in Beverly Hills and began violin lessons there, applied for admission to the Curtis Institute of Music when he was sixteen. He was auditioned by Efrem Zimbalist, was accepted, and studied for several years there with both Zimbalist and Ivan Galamian. In 1969 Heifetz won the Merriweather Post Competition in Washington, D.C., which led to his New York debut the following year, playing the Tchaikovsky concerto with the National Symphony at Philharmonic Hall. Impressed by his talents, Henryk Szeryng invited him to tour Europe and Mexico in the summer of 1971. Then came extensive tours of Central and South America, and again of Europe, during the fall of 1971. Heifetz plays the "Efrem Zimbalist" Guarnerius del Gesu, dated 1735. He makes his Hollywood Bowl debut tonight.

LOS ANGELES PHILHARMONIC

Zubin Mehta, Music Director

Saturday, 8:30 p.m.
July 29, 1972

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THE VIENNA VOLKSOPER

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Chorus Master: FRANZ GERSTACKER, Vienna Volksoper
Assistant to the Stage Director: ALFRED KUCERA, Vienna Volksoper
Scenic Designer: KARL EUGEN SPURNY, Vienna Volksoper
Scenery Executed by: SORMANI SCENOGRAPHIA, Milano, Italy
Costumes by: THE VIENNA VOLKSOPER
Hairdresser and Makeup: CLAUDIA FRAUNDORFER, Vienna Volksoper
Musical Direction: PROF. HEINZ LAMBRECHT, Vienna State Opera, Vienna Volksoper
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TO OUR PATRONS:

The Volksoper company has made some revisions in tonight's performance which reached us too late for inclusion in the printed program. The latest revision as received by us is listed below.

There are two changes in the cast. Dorit Hanak replaces Elvira Lorenzi. Janes Miklic has been added to the principal dancers.

Act 1

JOHANN STRAUSS, JR.

From "Die Fledermaus" Overture	Entire Company with Orchestra
"Chacun à son gout" (Couplet of Orlofsky)	Helmut Wallner
"Czárdás" (Rosalinda's Song)	Teresa Stich-Randall
"Mein Herr Marquis" (Adele's aria)	Dorit Hanak & Chorus
"Trinke, Liebchen" and "Mein schönes, grosses Vogelhaus" (Duo and Trio)	Karl Terkal, Teresa Stich-Randall and Jaroslav Stajnc
Adagio from "1001 Nights" (ballet)	Christine Gaugusch and Eduard Djambazian

"Spiel ich die Unschuld" (Adele's aria from *Die Fledermaus*)
Elvira Lorenzi

Finale: Medley from *Wiener Blut*, *Night in Venice*, and *1001 Nights*
Entire Company

Iris Klauser
Gabriele Kissler
Iris Schattschneider
Monika Steinmann

Robert Sieg
Stojan Ferdinandow
Peter Gavrilov
David Georgij
Peter Koller
Robert Siegmund
Josef Singer

CONDUCTOR: HEINZ LAMBRECHT

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Zubin Mehta, Music Director

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TO OUR PATRONS:

The Volksoper company has made some revisions in tonight's performance which reached us too late for inclusion in the printed program. The latest revision as received by us is listed below.

There are two changes in the cast. Dorit Hanak replaces Elvira Lorenzi. Janes Miklic has been added to the principal dancers.

Act 1

JOHANN STRAUSS, JR.

From "Die Fledermaus" Overture	Entire Company with Orchestra
"Chacun à son gout" (Couplet of Orlofsky)	Helmut Wallner
"Czárdás" (Rosalinda's Song)	Teresa Stich-Randall
"Mein Herr Marquis" (Adele's aria)	Dorit Hanak & Chorus
"Trinke, Liebchen" and "Mein schönes, grosses Vogelhaus" (Duo and Trio)	Karl Terkal, Teresa Stich-Randall and Jaroslav Stajnc
Adagio from "1001 Nights" (ballet)	Christine Gaugusch and Eduard Djambazian
"Lagunenwalzer" from "A Night in Venice"	Werner Wruss and Ballet

RALPH BENATZKY AND ROBERT STOLZ

"Was kann der Sigismund dafür" (from "White Horse Inn")	Helmut Wallner

EMMERICH KÁLMÁN

"Zwei Märchenaugen" (Aria of Mr. X from "The Circus Princess")	Werner Wruss

FRANZ LEHÁR

"Vilja, o Vilja" (Aria of Hanna Glavary from "The Merry Widow")	Teresa Stich-Randall

EMMERICH KÁLMÁN

"Die Madis von Chantant" (Song of Boni and Feri from "The Gypsy Princess")	Helmut Wallner, Jaroslav Stajnc and Ballet

FRANZ LEHÁR

From "The Merry Widow" "Lippen schweigen"	Teresa Stich-Randall
"Komm in den kleinen Pavillon"	Dorit Hanak, Karl Terkal and Chorus
"When I Go to Maxim's" (in five parts)	1. Eduard Djambazian and Corps de Ballet 2. Christine Gaugusch and Peter Gavrikov 3. Hanna Bilwachs and Gabriele Kissler 4. Christl Klein 5. Beate Granzow and Corps de Ballet

INTERMISSION

Act II

JULIUS FUTSIK	
Florentine March	Orchestra
JOHANN STRAUSS, JR.	
"Ja, das Alles auf Ehr" ("The Gypsy Baron")	Karl Terkal
"Spiel ich die Unschuld vom Lande" (Adele's aria from "Die Fledermaus")	Dorit Hanak
"Wer uns getraut" (Duo of Saffi and Barinkay from "The Gypsy Baron")	Teresa Stich-Randall, Karl Terkal, and Chorus
CARL MILLÖCKER	
"Ach ich hab' sie ja nur auf die Schulter Geküsst" (Ollendorf's aria from "The Beggar Student")	Jaroslav Stajnc
JOHANN STRAUSS, JR.	
"Brüderlein und Schwesterlein" ("Die Fledermaus")	Entire Company
Souvenirs of Vienna	
"Auf der Jagd" (Galopp)	Christl Klein, Eduard Djambazian
"On The Beautiful Blue Danube" (Waltz)	Christine Gaugusch, Janes Miklic and Ballet
Finale: Melodies from "Wiener Blut," "1001 Nights," and "A Night in Venice"	Entire Company

Choral Ensemble

Elfriede Drexler	Karl Gurtler
Monika Foukas	Daniel Haider
Silvia Kiessling	Erich Herg
Vera Ofenbock	Alfred Kucera
Dagmar Rauscher	Anton Obbes
Erika Reisinger	Michael Pabst
Brigitte Stajnc	Karl Seitner
Elisabeth Wiese	Martin Suppan

Corps de Ballet

Hanna Bilwachs	Raoul Bielesz
Iris Klauser	Stojan Ferdinandow
Gabriele Kissler	Peter Gavrikov
Iris Schattschneider	David Georgij
Monika Steinmann	Peter Koller
	Robert Siegmund
	Josef Singer

CONDUCTOR: HEINZ LAMBRECHT

"From Vienna, With Love"

The scene is the grand ballroom in the palace of Prince Orlofsky (*Die Fledermaus*, Act II). A ball is in progress. At the height of festivities, Orlofsky welcomes his guests and announces the entertainment for the evening — A GALA PERFORMANCE OF VIENNESE MELODIES FROM THE GREAT OPERETTAS OF JOHANN STRAUSS, FRANZ LEHAR AND OTHER LEADING VIENNESE COMPOSERS, PAST AND PRESENT. As the night grows into morning, and the champagne glasses empty, the lovely, romantic strains of "Brüderlein und Schwesterlein" meld into the music of Strauss which has accounted for many memorable nights in Vienna — and elsewhere — music that will live forever.

Act I

JOHANN STRAUSS, JR.
- Overture to *Die Fledermaus*
- "Chacun à son gout" (Couplet of Orlofsky from *Die Fledermaus)*
  Helmut Wallner
- "Mein Herr Marquis" (Adele's aria from *Die Fledermaus)*
  Elvira Lorenzi
- "Trinke, Liebchen" and "Mein schönes, grosses Vogelhaus" (Duo and Trio from *Die Fledermaus)*
  Teresa Stich-Randall, Karl Terkal
  Jaroslav Stajnc
- Perpetuum Mobile
  Ballet
- Adagio from *1001 Nights*
  Ballet
- "Lagunenwalzer" from *A Night in Venice*
  Werner Wruss

RALPH BENATZKY
ROBERT STOLZ
- "Was kann der Sigismund dafür" (from *White Horse Inn*)
  Helmut Wallner

EMMERICH KÁLMÁN
- "Zwei Märchenaugen" (Aria of Mr. X from *The Circus Princess)*
  Karl Terkal

FRANZ LEHÁR
- "Vilja, o Vilja" (Aria of Hanna Glavary from *The Merry Widow)*
  Teresa Stich-Randall and Choir

EMMERICH KÁLMÁN
- "Die Madis von Chantant" (Song of Boni and Feri from *The Gypsy Princess)*
  Helmut Wallner, Jaroslav Stajnc
  Ballet

FRANZ LEHÁR
- "Lippen schweigen" (Duet of Hanna and Danilo from *The Merry Widow)*
  Teresa Stich-Randall,
  Werner Wruss
- "Komm in den kleinen Pavillon" (from *The Merry Widow*)
  Elvira Lorenzi, Karl Terkal, Choir
- "When I Go to Maxim's" (from *The Merry Widow)*
  Beate Granzow, Chorus, Ballet

INTERMISSION

Act II

JULIUS FUTSIK
- Florentine March
  Orchestra

JOHANN STRAUSS, JR.
- "Ein Souper heut' uns winkt" (from *Die Fledermaus*)
  Entire Company
- Souvenirs of Vienna:
  Wine, Women and Song
  Ballet
- Ohne Sorge
- The Blue Danube
- "Spiel ich die Unschuld" (Adele's aria from *Die Fledermaus)*
  Elvira Lorenzi

JOHANN STRAUSS, JR.
- "Wer uns getraut" (Duo of Saffi and Barinkay from *The Gypsy Baron)*
  Teresa Stich-Randall,
  Karl Terkal, Choir

CARL MILLÖCKER
- "Ach ich hab' sie ja nur auf die Schulter Geküsst" (Ollendorf's aria from *The Beggar Student)*
  Jaroslav Stajnc

JOHANN STRAUSS, JR.
- "Brüderlein und Schwesterlein" (from *Die Fledermaus*)
  Entire Company
- Finale: Medley from *Wiener Blut, Night in Venice,* and *1001 Nights*
  Entire Company

Act II

JULIUS FUTSIK

Florentine March	Orchestra

JOHANN STRAUSS, JR.

"Ja, das Alles auf Ehr" ("The Gypsy Baron")	Karl Terkal
"Spiel ich die Unschuld vom Lande" (Adele's aria from "Die Fledermaus")	Dorit Hanak
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JOHANN STRAUSS, JR.

"Brüderlein und Schwesterlein" ("Die Fledermaus")	Entire Company
Souvenirs of Vienna	
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Choral Ensemble

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Monika Foukas	Daniel Haider
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Vera Ofenbock	Alfred Kucera
Dagmar Rauscher	Anton Obbes
Erika Reisinger	Michael Pabst
Brigitte Stajnc	Karl Seitner
Elisabeth Wiese	Martin Suppan

Corps de Ballet

Hanna Bilwachs	Raoul Bielecz

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"When I Go to Maxim's" (from *The Merry Widow)*
Beate Granzow, Chorus, Ballet

INTERMISSION

Act II

JULIUS FUTSIK

Florentine March
Orchestra

JOHANN STRAUSS, JR.

"Ein Souper heut' uns winkt" (from *Die Fledermaus*)
Entire Company

Souvenirs of Vienna:
Wine, Women and Song
Ballet
Ohne Sorge
The Blue Danube

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"Brüderlein und Schwesterlein" (from *Die Fledermaus*)
Entire Company

Finale: Medley from *Wiener Blut, Night in Venice*, and *1001 Nights*
Entire Company

Next Week at the Bowl

A wide variety of the world's finest music awaits you next week at Hollywood Bowl, when five internationally renowned artists make return appearances, and a brilliant young pianist makes her Bowl debut.

Last year's all-Mozart evening with Alfred Brendel and Barry Tuckwell proved so successful that we have decided to repeat it this coming Tuesday. Again, the music has been chosen for its suitability to open-air listening. Tuckwell, the world's foremost French horn player, will perform the Fourth Horn Concerto. Brendel, whom *Chicago Today* called "one, alone and incomparable in the world," will play the Piano Concerto No. 25 in C, K.503. This joyous program also includes the Overture to *Cosi fan tutte,* the "Haffner" Symphony, (No. 35, K.385) and the Three German Dances, K.605. This year, Lawrence Foster will direct our orchestra. Foster, the Philharmonic's former assistant conductor, has blossomed into a talent of the first order, sought throughout the world and currently holding positions as the principal guest conductor of London's Royal Philharmonic and music director of the Houston Symphony.

On Thursday Foster will return, this time with the exciting young violinist Itzhak Perlman, for a program spanning nearly 200 years of Italian music. Perlman, described as "the happiest event in fiddling since the generation that produced Heifetz, Oistrakh and Milstein" *(Chicago Daily News),* will be making his sixth Bowl appearance. He will play Paganini's First Violin Concerto and "Summer" from Vivaldi's *Four Seasons.* Foster has also programmed the ballet music from Rossini's *William Tell,* and the "Stabat Mater" and "Te Deum" from Verdi's *Four Sacred Pieces.* Roger Wagner's Los Angeles Master Chorale will be featured in the choral works.

Then, on Saturday, the world-renowned director of the Boston Pops, Arthur Fiedler, will host the Philharmonic in one of his inimitable pops programs. Joining him will be pianist Natalie Hinderas, making her Bowl debut playing Gershwin's Concerto in F. This gifted pianist has concertized extensively in this country and abroad, in places as diverse as Austria, Italy, Holland, Germany, England, Sweden, Poland and Czechoslovakia. Fiedler's program of popular favorites also includes Dvořák's *Carnival Overture,* Tchaikovsky's *Swan Lake* ballet suite, the "Rakoczi March" from *The Damnation of Faust* by Berlioz, and a medley of best-loved Burt Bacharach tunes.

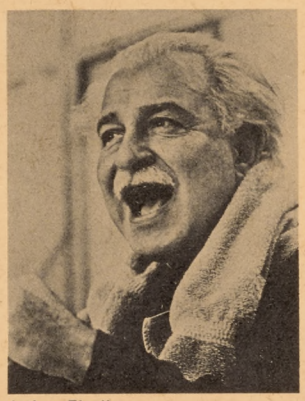
And on Wednesday, we bring you a special treat: the Family Picnic Concert, one of the Bowl's most pleasant traditions. With Margaret Harris, the multi-talented composer-pianist-conductor, national music director of *Hair* and acclaimed guest conductor with the Chicago Symphony and Minnesota Orchestra. She will be the first woman to conduct the Philharmonic at the Bowl since 1925. Her lively program features Prokofieff's *Peter and the Wolf* and also includes music by Smetana, Borodin, Grieg, Mozart, and Johann Strauss. And of course, favorite excerpts from *Hair.* The concert begins at 7:30 p.m.

Lawrence Foster

Barry Tuckwell

Alfred Brendel

Itzhak Perlman


Arthur Fiedler

Natalie Hinderas

Lukas Foss

Marathons: 3 for Good Measure

Fifteen hours of great music. Five of Baroque music on August 9. Five of Beethoven on August 23. And five of Stravinsky on September 6. Priced at $1.50 for any seat in the Bowl. It's the greatest musical bargain in the city. Or anywhere else, for that matter.

Once again the Los Angeles Philharmonic sponsors three five-hour music marathons themed to a single style or composer. These friendly, relaxed, informal affairs provide audiences of all ages with excellent opportunities to become acquainted with large quantities of great music under congenial circumstances.

Performers include a remarkable assemblage of largely youthful talent, including members of the Los Angeles Philharmonic. Last summer's sensation, composer-conductor-pianist Lukas Foss, will again supervise this year's programs. Foss has taken the Bowl's marathon concept and popularized it in New York during the past season. Similar ventures have been reported as far away as Japan, Italy and Israel.

But the Bowl's marathons remain unique. Enthused Karen Monson in the *Los Angeles Herald-Examiner:* "These summer marathons at Hollywood Bowl are pleasant things, they really are. Take the second one, the Mozart Mini-Marathon, that was held Wednesday evening. People enjoyed it. The intent ones who sat reading until it was too dark enjoyed it. The sun-worshippers in see-through clothes and no shoes enjoyed it. The children probably enjoyed it — even those few who screamed. The picnickers with their fruit and cold drinks enjoyed it . . . The instrumentalists seemed as pleased as everyone else. It was an evening to sit back and relax, to let the music grab your attention sometimes, or let it just float by as the temperature cooled. The atmosphere is wonderfully informal; as I said before, the Bowl should be like this more of the time."

The concerts begin at 6 p.m. and last until around 11. You can come when you like and stay as long as you like. Wander around the Bowl grounds. Relax and enjoy the unrivaled combination of congenial friends, bucolic surroundings, and superb music, superbly performed.

As Orrin Howard phrased it in the *Los Angeles Times,* "a nicer, more progressive format couldn't happen to the huge outdoor concert arena." □

THE PLEASURES OF THE PALATE: Dining and Wining at Hollywood Bowl, and After.

Dinner at Hollywood Bowl's Small World Patio Restaurant will be more of a treat than ever before this summer. Especially for Early Birds. So come early. Park with ease. Relax. Take the time to enjoy a leisurely glass of wine, complimentary with your dinner between 5 and 6:30. Watch our old-time movies, shown 'til 7 P.M. And order something special from the international gourmet menu. Buffet entrees like Baron of Beef, Chicken à la Kiev, Cannelloni Genovese, Shrimp Creole and Virginia-baked ham. Scrumptious pastries.

Or plan the perfect picnic. You can reserve it by phone: Call 87-MUSIC, and let Small World fix you a traditional Hollywood Bowl box supper with all the trimmings. Enjoy it in any of the Bowl's lovely picnic areas or right in your seats. Hollywood Bowl's Small World also offers an extensive selection of wines, beers and champagne. And after the concert, why not drive to Small World's charming restaurant at 1629 N. Cahuenga Blvd. (½ block south of Hollywood Blvd.), and enjoy the delicious champagne supper which is served until midnight. It costs only $3.25 (including champagne) and, who knows, you may even spot some of the Bowl's celebrity performers at an adjoining table.

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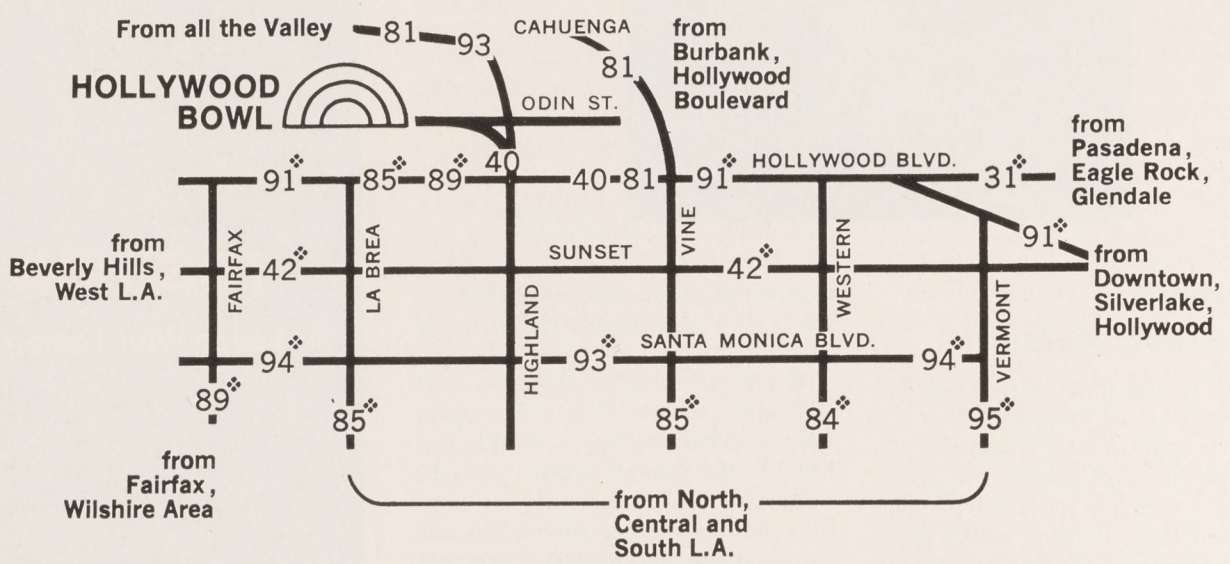

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10 DAYS ONLY: THURS. AUG. 31 THROUGH
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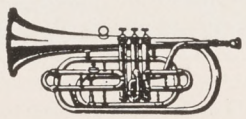
Take Home the Bowl

London Records has just released a superb new stereophonic recording of *Hits from Hollywood Bowl*. Zubin Mehta and the Los Angeles Philharmonic playing the same favorites you have enjoyed time and again at the Bowl. Ravel's *Bolero*. Tchaikovsky's *March Slave*. Suppé's *Poet and Peasant Overture*. The Preludes to Acts I and IV from Bizet's *Carmen*. And the Overture to Verdi's *La Forza del destino*.

All with the unsurpassed combination of brilliant performance and vivid sound we have come to associate with the partnership of Mehta, the Philharmonic and London Records. And the album even includes an appreciative, engaging retrospective of the Philharmonic's 50 years at the Bowl.

So don't leave the Bowl empty-handed. Even when you're unable to be here, you can now recapture the Bowl's festive atmosphere in the privacy of your own home. Simply pick up a copy of this spectacular new recording before you leave the Bowl tonight.

And enjoy!



All Lines Lead to Hollywood Bowl

Avoid the rush to the Bowl this summer. Park in Hollywood, enjoy a leisurely dinner, and ride any RTD Starliner bus marked "Hollywood Bowl" right to the Bowl's main ticket concourse.

Come early and bring a picnic dinner, or call 87-MUSIC and reserve your picnic dinner at the Bowl, a special box supper from the Small World Patio Restaurant. Either way, there's wine and beer available at the Bowl for your added convenience and enjoyment.

Starliner shuttle buses leave from marked bus stops in Hollywood, on Hollywood Boulevard from Gower to Highland Avenues, and on Highland Avenue between Santa Monica Boulevard and the Bowl.

For complete Starliner information, call the RTD at 747-4455.

LOS ANGELES PHILHARMONIC ORCHESTRA (FOUNDED 1919)

ZUBIN MEHTA, *Music Director*

GERHARD SAMUEL, *Associate Conductor*

WILLIAM KRAFT, *Assistant Conductor*

1st violins
David Frisina Concertmaster
Irving Geller Assistant Concertmaster
Otis Igelman
Glenn Swan
Manuel Newman
Mark Kramer
Lily Mahler
Tze Koong Wang
Haig Balian
Charlotte Sax
Richard Leshin
Myrtle Beach
Robert Witte
William Heffernan
Albert Karmazyn

2nd violins
*Harold Dicterow**
Jeanne Aiken
Robert Korda
Jack Gootkin
Lori Ulanova
Fred Broders
Janet DeLancey
Roy Tanabe
Barbara Durant
William Rankin
Clarence Schubring
Michael Nutt
Alex Bottero
Carlo Spiga
Olga Balogh
Eliot Chapo

violas
*Jan Hlinka**
Alan de Veritch
Armand Roth
Albert Falkove
Irving Manning
Arthur Royval
Sidney Fagatt
Jerry Epstein
George Serulnic
Charles Lorton
Susan Winterbottom

cellos
*Kurt Reher**
Nino Rosso
E. Vance Beach
Edwin Geber
Howard Colf, Jr.
Karl Rossner
Phyllis Ross
Wladyslaw Przybyla
Gabriel Jellen
Don Cole
Mary L. Zeyen
Daniel Rothmuller

basses
*Richard Kelley, Sr.**
Harold Brown
Elmer Heintzelman
William Torello
Richard D. Kelley, Jr.
Frank Granato
Milton Nadel
Arni Heiderich
Emilio De Palma
Dennis Trembly

flutes
*Roger Stevens***
*Anne Diener Giles***
Roland Moritz
Miles Zentner

piccolo
Miles Zentner

oboes
*Bert Gassman***
*Barbara Winters***
Donald Muggeridge
William Kosinski

english horn
William Kosinski

clarinets
*Kalman Bloch***
*Michele Zukovsky***
Merritt Buxbaum
Franklyn Stokes

bass clarinet
Franklyn Stokes

e-flat clarinet
Merritt Buxbaum

bassoons
*David Breidenthal***
*Alan Goodman***
Walter Ritchie
Frederic Dutton

contrabassoon
Frederic Dutton

horns
*Sinclair Lott***
*Henry Sigismonti***
Ralph Pyle
George Price
Hyman Markowitz
Robert Watt

trumpets
*Robert Di Vall***
Irving Bush
*Thomas Stevens****
Mario Guarneri

trombones
*Byron Peebles***
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percussion
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harps
Stanley Chaloupka
Paula Schertzinger

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Shibley Boyes

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Sune Johnson

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*Principal
**Co-Principal
***Associate Principal

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Singing voice of the Mother Abbess in the film "Sound of Music" and a member of the voice faculty of the University of Texas, Austin, announces she will begin teaching privately August 1 in the studio of Ruth Miller Chamlee, 8118 Hollywood Boulevard

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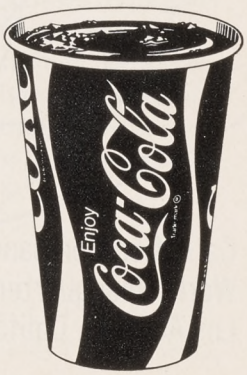
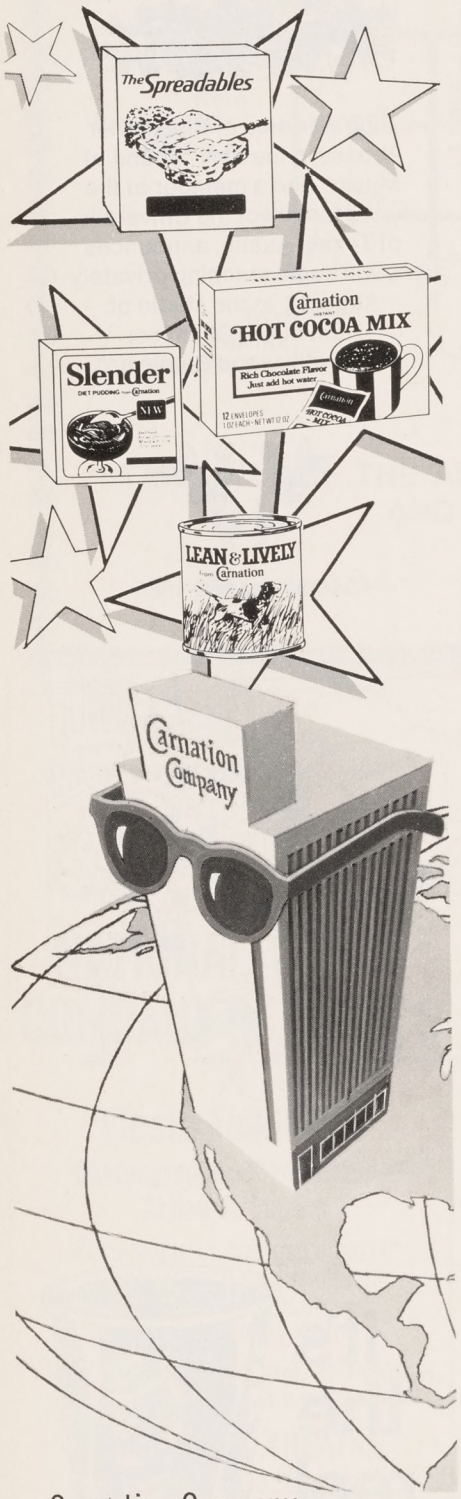


NEW STARS OVER HOLLYWOOD



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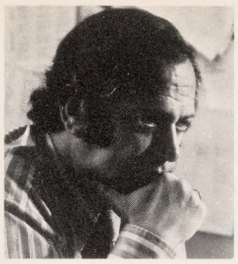

Ernest Fleischmann

Birthday Thoughts and Birthday Wishes

IT IS DIFFICULT for me to realize that this is already the fourth season's programs in the Bowl for which I bear responsibility. Difficult, because it often seems as though I arrived here only yesterday, but also exciting and rewarding, because I feel privileged indeed to be associated with so important a landmark in California's cultural history as the Bowl's 50th birthday.

For this season's opening concert it would have been tantalizingly simple merely to have repeated the program of that first evening, July 11, 1922, when the bearded, efficient, genial Alfred Hertz began by conducting the Los Angeles Philharmonic in Wagner's *Rienzi* Overture. Appropriate, perhaps, but hardly sufficiently festive. No doubt the critical establishment would have nodded approval if we had commissioned one or two pieces for the occasion from one or two living composers. I do not, however, believe that, in this day and age, when great orchestras everywhere are fighting for financial survival, it is right for them to pay out the considerable sums involved in commissioning new music. That, I would submit, is the responsibility of those — such as publishers, commercial managements and impresarios— whose objectives are to wrest a pretty pecuniary profit from their professional activities in music, or those in our government — state or federal — who are elected (and whom we pay) not only to help us run our lives in orderly fashion, but also to help advance the course of our civilization. Let us hope that well before another 50 years have elapsed, the Philharmonic and the Bowl will be given the means to invite the creation of new works from composers able to stimulate, thrill, move, entertain, amuse, uplift, enlighten our audiences in those wonderful and mysterious ways that music, and only music, is able to communicate to people of all ages, races, nationalities.

For this 50th birthday celebration, it seemed as wrong to repeat, as it seemed to present something entirely new (New Music *will* have its Day on July 26 — don't miss it!). Rather, the occasion called for a work that is joyful, dramatic, monumental even, one that is not part of our everyday live musical fare, but popular nonetheless, and one that by its nature, and through at least some of its performers, could tell our audiences something about where we may be going. Mahler's Eighth Symphony (The "Symphony of a Thousand") might possibly have been such a work. Verdi's *Aida* is another. After all, it was written for a celebration. And, by casting in the title role a gifted young American singer making her operatic debut here, and inviting an equally gifted young American musician (whom we admired so much when he came to the Bowl for the first time last year) to conduct it, we are trying to tell our audiences that, more than ever, the Bowl believes in the future of music, in new, youthful, exciting talent, as well as in the accomplishments of those great, wise and mature artists whose performances provide a constant inspiration for the younger generation. We are also using *Aida* and *Rigoletto* (like *Traviata* and *Fledermaus* last summer) to say to you that the Bowl is a place where opera can be brought back to an opera-deprived Los Angeles public — even though, for the present, financial and technical limitations confine us to concert performances of opera. But if the demand can really be shown to exist, we shall surely have to stage opera again in the Bowl, making the best possible use of its natural surroundings, and turn this glorious amphitheatre into California's Verona. For this we need audiences, huge ones, and money, lots of it.

Let us therefore use this 50th birthday season to plant the seeds for a unique open-air operatic tradition at the Bowl. Let us also use it, through what we hope is a season offering rich variety, enjoyment and stimulus to the widest possible public, to say a very warm and sincere "thank you" to our audiences for their support and encouragement. Abler pens than mine have chronicled the achievements of groups of unselfish, public-spirited citizens (among whom some uniquely determined and able ladies were especially prominent) in guiding the Bowl through trials, tribulations and triumphs. The gratitude of every citizen is their due. Let us also not forget the tremendous help, in cash and kind, the Bowl receives from the County's elected officials and their staffs; the enthusiasm, loyalty, and sheer hard labor of all those who work behind the scenes — stage hands, electricians, operations personnel, and countless others — who contribute so much to make the Bowl a place for everyone to enjoy. And then, there are those movers of mountains, the Hollywood Bowl Volunteers, whose selfless devotion is one of the happiest and most constructive examples of truly democratic voluntary work in action — volunteer activity that benefits literally hundreds of thousands of people of all ages, races and creeds. The list, of course, could continue into virtual infinity. However, everyone included in it has one thing in common: their most cherished reward is the true enjoyment of our audiences. That, then, is the Bowl's 50th birthday wish to you: enjoy yourselves, truly.

Ernest Fleischmann
Executive Director, Los Angeles Philharmonic
Artistic Director, Hollywood Bowl

Parking Made Easier: Important Information

Parking at Hollywood Bowl is easier than ever before during this summer's 50th Birthday Superseason.

For the first time, you can reach the Bowl from *both* the Hollywood and Ventura Freeways. You'll avoid traffic on Bowl nights because we've made available Universal Studio's roomy, well-lit lot on the corner of Barham Boulevard and Forest Lawn Drive, right up the street from Warner Brothers. The lot holds more than 1,000 cars and is only a two minute drive from either the Hollywood or Ventura Freeway, and less than a ten minute ride to the Bowl.

For just $1, you can park at the Barham Boulevard lot and ride our free shuttle bus to the Bowl (that's a saving of as much as 50% over parking at the Bowl itself). You'll avoid traffic on your way to and from the Bowl, and our free shuttle bus will take you right to the Bowl's Box Office Concourse. After the concert, the bus will pick you up and you'll be one of the first people in your car and back on the road. What could be easier?

Beginning at 6 P.M. each concert evening, a shuttle bus will leave the Universal lot every ten minutes right up to the 8:30 P.M. curtain. After the concert, just look for the buses marked "Universal Shuttle" at the bus island in the middle of Highland Avenue. The last bus leaves twenty minutes after the end of each concert (for shuttle bus information on non-Philharmonic evenings, or for concerts starting earlier than 8:30 P.M., please call 87-MUSIC).

To reach the Barham Boulevard lot:

Southbound on the Hollywood Freeway: Take the Barham Boulevard off-ramp. Turn left on Barham and drive over the hill. Turn left into lot at the intersection of Forest Lawn Drive.

Northbound on the Hollywood Freeway: Take the Barham Boulevard off-ramp. Turn right on Barham and drive over the hill. Turn left into lot at the intersection of Forest Lawn Drive.

Eastbound on the Ventura Freeway: Take the Pass Avenue off-ramp. Turn right on Pass. Pass will merge into Olive Avenue. Continue down Olive past Warner Brothers. Turn right into lot at the intersection of Forest Lawn Drive and Barham Boulevard.

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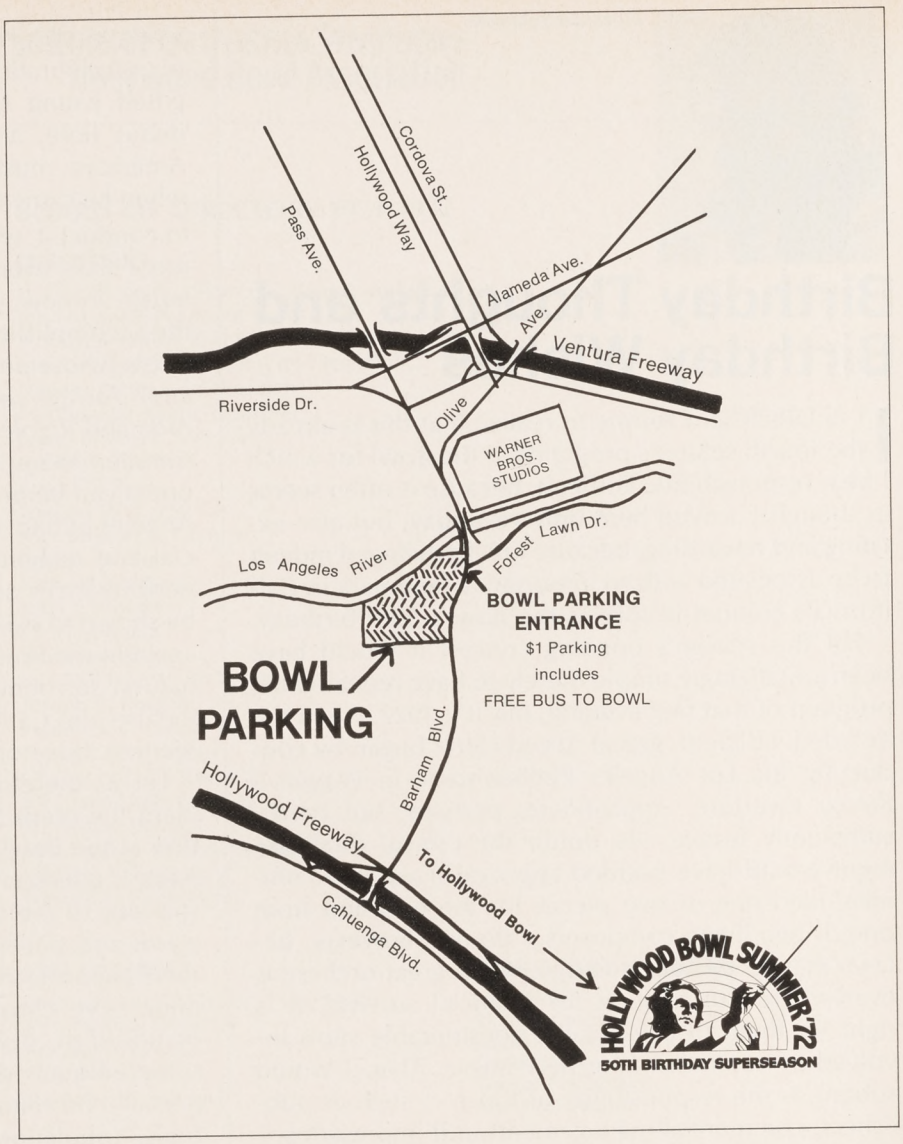

Aircraft Message

"The sweet sound of a smooth running aircraft engine may be music to the ears of a pilot, but to the ears of a music lover attempting to enjoy the concerts presented at the Hollywood Bowl, it is a most distracting noise," the FAA has cautioned pilots.

In a press release, the FAA pointed out, "Cooperation with others, in this case, music lovers, can enhance the public image of pilots. The traditional values airmen place on discipline and the rights of others can now serve as well to make friends in the music world — simply by avoiding flights over the Hollywood Bowl when there is a concert."

"What is really needed," emphasized Arvin O. Basnight, director of the FAA's Western Region, "is a sense of discipline on the part of all pilots — a discipline that respects the rights of others to enjoy the Hollywood Bowl just as they enjoy the right to fly. Please ask your fellow pilots to respect the red searchlight beams that crisscross the exact location of the concert."

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The Southern California Symphony-Hollywood Bowl Association
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OPEN HOUSE AT THE BOWL

Performances on the Box Office Plaza: 9:30 and 10:30 am
Weekdays (Monday through Friday) July 17 - August 25
Open House Master of Ceremonies Rob Bowers
with Songs & Stories

JULY 17-21

Tony Urbano Puppet Co.—"The Three Wishes"
Flamenco Talavera-Spanish Dancing Stars
& Guitarist Clark Allen
The Storytellers: Al and Luane

JULY 24-28

Ewe African Ensemble—Songs & Dances from Ghana
Punchinello Players—Musical Theatre & Games
Michael Goodrow—"Singalong"

JULY 31-AUG. 4

Elisabeth Waldo's Pan American Ensemble
"The Silver Bear", from stories by Leo Tolstoy,
directed by Rob Bowers
Chalk Talk: Cartoons by Gary Goddard & Tony Jenkins

AUG. 7-11

Tell Tale Theatre—directed by Jeremy Blahnik of the
Mark Taper Forum
John Arnold Ford's Comic Opera Theatre

AUG. 14-18

Los Angeles Dance Theatre—Dance Encounter II
Sonny Criss' Jazz Quartet: a Child's Introduction to Jazz
Art Workshop—"The Young Masters" & Jack McCorkle

AUG. 21-25

Bob Baker Marionette Theatre—"Fiesta"
East West Players—"Juan", a Filipino Folk Story
Jr. Ballet USA—"Horse 'N Around", a Cowboy Ballet

FOR RESERVATIONS

For your convenience, we will accept preliminary reservations by phone. Please call JOAN REYNOLDS at 626-5781, Ext. 626 or 627.

A group consists of 10 or more. Reservations for Individuals will assure space on Mons., Tues., Thurs., & Fris. only. No reservations Weds. Due to numerous requests, groups will be limited to 2 visits. If there is room, we will be happy to accept additional dates.

PARENTS: Special this summer! Wednesdays of each week will be set aside for you and your children. No group reservations will be accepted on this day.

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CHILDREN: Bring your parents to the Philharmonic's August 2 *Family Picnic Concert* at the Bowl. MARGARET HARRIS conducts, starting at 7:30 pm. Or for information on special HOLLYWOOD BOWL 50th BIRTHDAY CONCERTS for you and your parents, call 87-MUSIC.

1972 Open House at the Bowl

ADMISSION FREE

TWO RETROSPECTIVES GRACE MUNICIPAL GALLERY

Two separate retrospective showings of the work of two esteemed local artists — each in his seventies and each boasting over 50 years each of activity in the art field — emphasize the desire of the still-"new" Los Angeles Municipal Art Gallery to bring further recognition to local artists whose work is outstanding.

Arthur Millier, just short of 80 years of age, has won renown both as artist and critic. He will be represented by his watercolors and etchings of California landscapes from July 12 through August 6 in an exhibition at the Municipal Art Gallery, Barnsdall Park, 4804 Hollywood Blvd. (just west of Vermont).

Septuagenarian Lorser Feitelson, whose work will be exhibited in the Gallery August 16-September 10, has had an unrelenting zest for pictorial exploration. His early work shows his involvement in the forms by Tintoretto and Michelangelo. He realized that art was an on-going process for the first time at the Armory Show in 1913.

Henry Seldis, Art Critic for the *Los Angeles Times,* wrote: "Feitelson is the personification of the vital interest in abstract art that could be found in Southern California as early as the twenties."

When Millier retired as art critic of the *Los Angeles Times* in 1958, after thirty-two years in that position, he was acknowledged as the dean of newspaper art critics. Before assuming the role of art critic, Millier had been a successful artist in the media of pen drawings, oils, watercolors and etchings. He discontinued active etching and painting about 1937 due to the pressure of his duties at the *Times,* but resumed work in 1959, after his resignation from the newspaper and is still creating California landscapes at the age of 79.

Municipal Art Gallery hours are 12 noon to 5 p.m., Tuesday through Sunday. Closed Monday. No admission charge. Phone 660-4254 for gallery information.

THE PHILOSOPHER — etching by Arthur Millier

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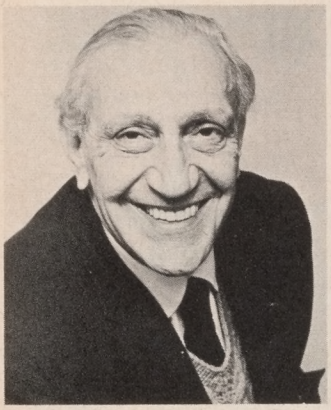
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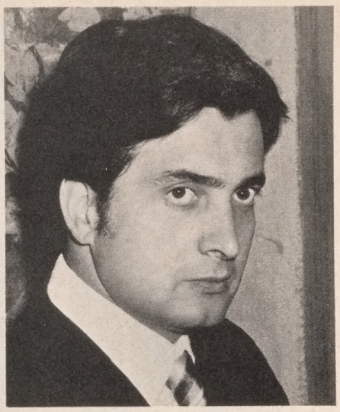
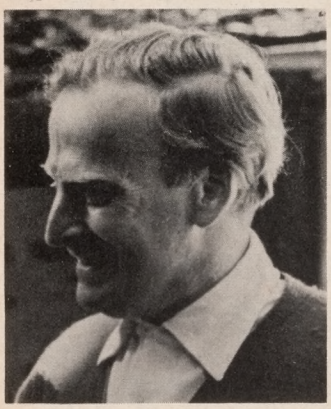

Aldo Ceccato


Yehudi Menuhin

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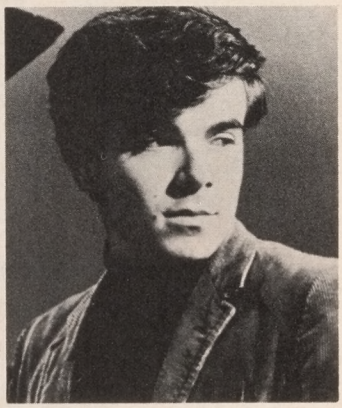
Misha Dichter

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Zubin Mehta begins his second decade as music director of the Los Angeles Philharmonic in what promises to be the most exciting season in his rewarding partnership with our great orchestra.

Both Rudolf Serkin and Alfred Brendel will play two piano concertos on their programs, Serkin the Brahms D minor and Mozart's Concerto in F, K.459, Brendel the Schoenberg and Mozart's Concerto in E flat, K.271.

And both Brendel and Serkin will offer individual recitals in the new Celebrity Recital series, which also features Isaac Stern and Itzhak Perlman & Vladimir Ashkenazy.

More than 25 distinguished soloists will appear with the orchestra during the coming season.

Celebrated pianists include Vladimir Ashkenazy playing the Scriabin Piano Concerto, Misha Dichter the Brahms Second, and André Watts the Rachmaninoff Third. Three brilliant young pianists make their Pavilion debuts: Los Angeles-born James Fields in Beethoven's Triple Concerto, Rumanian Radu Lupu in Beethoven's Fourth Piano Concerto, and Australian phenomenon Roger Woodward playing both piano and harpsichord in a unique program of Bach, Liszt and Xenakis.

Six outstanding violinists will be featured: Yehudi Menuhin, returning to play the work he introduced to Philharmonic audiences in 1947, Elgar's warmly romantic Violin Concerto; Itzhak Perlman the Dvořák concerto; Isaac Stern Mozart's G major (K.216); Pinchas Zukerman Bartók's Second; and young Japanese sensations Mayumi Fujikawa and Teiko Maehashi the Mendelssohn and Prokofieff First, respectively.

Other superb soloists include the distinguished British mezzo-soprano Janet Baker singing Berlioz' *Mort de Cléopâtre,* Philharmonic co-principal clarinetist Michele Zukovsky playing the Mozart Clarinet Concerto, and Los Angeles cellists Stephen Kates (Shostakovich First), Nathaniel Rosen (Beethoven's Triple Concerto) and Philharmonic principal Kurt Reher (Strauss' *Don Quixote*).

To obtain a complete schedule of the Los Angeles Philharmonic's 1972-73 Season in the Music Center Pavilion, please write: Los Angeles Philharmonic Brochure, 135 North Grand Avenue, Los Angeles 90012.

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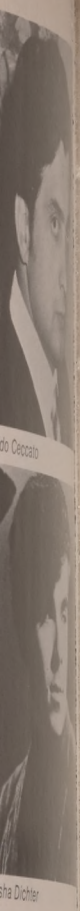

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